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American Art News

METROPOLITAN MUSEUM OF ART
LIBRARY

VOL. XIX. No. 21.

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NEW YORK, MARCH 5, 1921

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A GREAT POLYPTYCH HERE

The Polyptych by Giovanni di Paolo (1403-1462), reproduced on this page and at the F. Kleinberger Galleries, 725 Fifth Ave., is one of the most important Italian Primitives ever imported, and is certainly the most important example of the great Sienese Master of the XVth Century.

The remarkable feature of this painting is its perfect state of preservation. In fact, not only are the marvelous design, and the local colors intact, but also the background and the inlaid parts of gold on every panel which are completely preserved, just as the master painted them in.

There are works of Giovanni di Paolo in several American collections, but not one as important as this Polyptych. Even in Italy there is no such large complete work by this great artist. It is to be hoped that this magnificent piece which exemplifies so beau-

SOROLLA SERIOUSLY ILL

The news has come from Valencia, Spain, that Sorolla y Bastida, who was to have come to America last Autumn, to hold an exhibition of his recent works at the Hispanic Museum in this city, but who was prevented from such journey by illness, has been stricken again with so severe an illness that it is doubtful, even if he recovers, whether he can ever paint again.

The loss to modern art of this eminent artist, if it occurs, will be a serious one. Several of his recent canvases, painted with all his force and marvelous color and sunlight, now on exhibition at the Ehrlich Galleries, emphasize this probable loss to the art world. The late Carroll Beckwith once well said, "Sorolla is the only artist of old or modern times who can squeeze sunlight out of a color tube."

McFADDEN COLL'N FOR N. Y.

The art collection of the late John H. McFadden, one of the most costly and magnificent collections of XVIII C. English art in the world, is left in trust to the City of Phila.

Mr. McFadden's will provides that \$7,500 annually be set aside for the maintenance of the collection, the only stipulation being that the Municipal Art Museum to house the paintings be completed within seven years after his death. Should the city fail to meet this requirement, the pictures go to the Metropolitan Museum.

The collection comprises between 40 and 50 canvases, and includes paintings by Gainsborough, Reynolds, Constable, Raeburn, Romney and other early English masters.

SWISS ART IN BROOKLYN

The 150 or more pictures by modern Swiss artists on exhibition at the Brooklyn Museum through March 20, as was said in a brief preliminary notice last week, with few, if any exceptions, so strongly prove the influence on their painters of the modern German, and it may be added, the French, and even the Scandinavian leaders and followers of the Post-Impressionist and ultra-Modernist schools, as to lack originality or novelty to those art lovers who have followed the trend of art development in Europe, and especially on the Continent (for English art has not been so much influenced by these schools), the past fifteen years.

The canvases by painters of Northern Switzerland, which is near Teutonic in feeling and customs, and entirely Teutonic in



POLYPTYCH

Giovanni di Paolo (1403-1462)

At Kleinberger Galleries

(MMA)

CARNEGIE INT'L SHOW

Among foreign artists who will send work to the coming annual International exhibition at the Carnegie Institute, Pittsburgh, May next, are the following:

From England—Sir John Lavery, William McTaggart, Augustus John, Frederick Whiting, Henry S. Tuke, W. Deane Adams, Anning Bell, Arnsby Brown, Alice Fanner, Algernon Talmagefi, W. Russell Flint, Anna Airy and Laura Knight. John S. Sargent has sent a shipment from England and also George W. Lambert of Melbourne.

France will send examples of Chabas, Menard, Boutet de Monvel, Dauchez, Le Sidanet. From Spain will come works by Bilbao and De Dubiaurre, and from Sweden, examples of Oscar Bergman and A. Boberg.

Women Artists' Auction Sale

The National Association of Women Painters and Sculptors will give a dinner in the rooms of the Architectural League, Wed. eve. next, March 9, for members and their friends, to be followed by an auction of sketches, pictures and sculptures, for the benefit of the Association, to which the public is invited. The auctioneers will be H. Van B. Magonigle, architect; Robert Aitken, sculptor; Harry Hoffman and F. Louis Mora, painters, and Courtney Foote, actor. The artists have been urged to send of their best and have responded well. There will be a one-day exhibition of the works to be auctioned in the Architectural League Rooms, Wed., March 9.

language, are, with few exceptions, like those produced in Germany itself—dull and almost crude in color, lacking in imagination and poetic sentiment, and far too often distorted in drawing, in figure works and portraiture, distinctly ugly in types and repellant in expression. There is virile character expression in a few of the more important figure works, notably Max Buri's "Village Politicians," Hodler's "Life Weary," an almost unique large panel with its four life-sized seated figures of thoughtful old men; Vautier's animated groups, in the open, S. Bernand's circus scenes, and Buchser's Renoir portraits; but these are not sufficient in quantity or quality to relieve the general effect of sombreness, and to give any joyous-

(Continued on Page 2)

tifully the best period of Sienese art and the reputation of Giovanni di Paolo will remain in the U. S.
The five parts of the Polyptych show (from left to right): St. Catherine of Siena, St. Peter, The Virgin and Child enthroned with angels, St. John the Baptist, and St. Anthony of Padua. The signature of the centre panel reads: "Opus Johannes MCCCCCLIII." The measurements are: Centre panel—Height, 83 in.; width, 27 in.; side panel—Height, 71 in.; width, 17 in., each.
The Polyptych was formerly in the Palace of Count Tomassi Allioti at Arezzo, where it was seen by F. Mason Perkins, the well-known art critic, who has described it in "Rassegna d'Arte Sienese," Vol. III, 1907, page 82.

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SWISS ART IN BROOKLYN

(Continued from Page 1)

ness of atmosphere to the display, as a whole.

And the landscapists, save only Segantini, the Italian, set their canvases in a low key, as a rule, and while they have clear air and a sense of the sternness which invests Alpine valleys and peaks, many crowned with eternal snows, they lack that luminosity and color in which American art lovers most delight. It is clearly evident that modern Switzerland has produced no new or unique school and that its art is simply a reflection of that of neighboring countries. Hodler and Bocklin were German-Swiss painters, if the hyphen can be tolerated, and had their real inspiration in the work of German predecessors, such as Leibl and Menzel, although Hodler was a pupil of Menn, who studied under Corot. There is no suggestion, however, of the gentle "Papa Corot," save perhaps in the latter's early figure works, done in Italy, in the rugged and almost brutal Hodler. Bocklin, or von Bocklin, to give him his real name, was unquestionably a most virile painter, and one of mystic imagination. The two examples of his able brush and fertile fancy, "Charon" and the better known "Island of the Dead (Corfu)" in the present display, must be copies or perhaps replicas. The originals are in Italy.

Even Dr. Brinton, who writes the foreword to the Catalog, and whose mission is to praise, has to say that

"Despite the salutary independence of certain richly endowed personalities and the mute yet magic stimulus of native scene, it must not, however, be assumed that Swiss painting remained an isolated or provincial product. Those same forces that moulded pictorial expression throughout Europe, and to a less explicit degree in America, found echo in Switzerland. The nanoramic Calame, the arid Diday, and the diverting Töpffer were but phases in the evolution of local taste. The luxuriant post-romanticism of Böcklin gave place, as we have noted to the iridescent divisionism of Segantini, while with the advent of Hodler came a species of decorative generalization, a conscious striving for style, that had its counterpart with the more modernistic Austrians, Russians, and Scandinavians."

Henry S. Eddy at Babcock's

There is decided advance in the quality of the landscapes by Henry Eddy at the Babcock Galleries, 19 East 49th St., even over the good collection he showed there last year. The present display proves that good as was his former work, he was not satisfied to stand still, but has brought his later canvases to a point where they are a credit to his brush. Good color, interesting composition and choice of subjects make this an interesting show. The majority of the works were painted in Massachusetts and Connecticut last summer, and all are new to the public. "A Bit of Provincetown" has the true atmosphere of the locale, and is bright and cheerful in color. "The Gossips," a landscape with figures, has fine light and shade and is original in presentation. "Fish Wharf Edgertown" also rings true, painted directly from Nature; "Way Up Along" is lovely in tone and feeling; "Little River" is a thoroughly good work in every way, and "Brown October," "Up the Valley," "Conn. Hills" and "Christopher Wren Tower" are works well rendered.

Mrs. Sheridan's Sculptured Portraits

The American Numismatic Society, Broadway and 156th St., is holding an exhibition through Mar. 19 of sculptures by Mrs. Clare Sheridan, who has modelled many busts of celebrated men, in England and Russia. The artist is a daughter of Mrs. Morton Frewen, formerly Miss Jerome, of N. Y., a cousin of Winston Churchill and a descendant of Brinsley Sheridan. She has been known to the English public for some years as a sculptor of no mean ability, and last year had the opportunity, through M. Kameneff, of going to Russia and doing portraits of Lenine, Trotsky, and some of the Russian Bolshevik agitators. Some 15 of these portrait busts are shown. In spite of great difficulties in securing sittings the busts are strongly characterized with no attempt at beatification or caricature, and are free in handling. This Russian group is especially interesting at this time, and one wonders how M. Lenine liked his portrait. M. Kameneff, on the other hand, has a normal, kindly face (about the only one of the Russian group so blessed.)

The busts of Winston Churchill, H. H. Asquith, Senator Marconi, Marquis Casati (Italian Ambassador to England), Admiral Bentinck and Shane Leslie are all good, that of the Marquis Casati especially so. All these are busts only, and when Mrs. Sheridan gets to full-lengths, her work, although characteristic, is not as strong, as is proven by the four small full-length portraits shown. "John," a head in marble of a sleeping three-months-old baby, swathed in soft clothing, has the artist's most subtle and charming qualities, and is alone worth a visit to the exhibition. The "Mlle. X.," although fine in character, is not enhanced by the mixture of green bronze and white marble (tinted).

Bookplates at Grolier Club

The American Bookplate Society held recently its sixth annual exhibition at the Grolier Club, No. 47 E. 60 St., through Feb. 19. There were 126 plates, executed during the past year, shown, including Pictorial, Heraldic, Library Corner, Name Label, Portrait, Landscape, and Nudes. The outline plate proves a growing popularity and there appears to be a trend toward plates lacking what was once deemed highly essential, viz.: bookishness.

The recent exhibition demonstrated that bookplate owners put almost everything upon their Ex Libris, whether or not the placed designs are bookish. Mr. John W. Evans showed a plate designed for Evelyn Evans Lindars that carries a bunch of field simples executed in outline, that is very charming but not bookish in any way. Another, by the same designer, and executed for Edna May Lindars, was ornamented by a single wild rose. Sara B. Hill has designed a plate for H. Stuart Hotchkiss, that has a border of scroll work, enclosing a bit of sea, with hovering gulls and with various marine objects repeated in the intervals of the scroll. Mr. John A. C. Harrison has designed a Library Corner to adorn the bookplate of Ralph Bertie Peter Cator, that features the book-laden library shelves, certain pictures and an Oriental rug.

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LONDON LETTER

London, Feb. 19, 1921.

When a sculptor is commissioned to produce a group entitled "Peace," for the embellishment of a City Hall, and eventually brings forward a piece of statuary representing two female figures at deadly grips, his conception of the idea of peace as applied to the present situation is open, at best, to misconception. This is the state of affairs in regard to the work executed by Derwent Wood for Bradford Memorial Hall. So keen has been the feeling aroused on the subject that a committee has been appointed to wait upon Mr. Wood and solicit his views, both on the political world-situation in general, and what would seem, in particular, to partake somewhat of the nature of a practical joke. The artist, it appears, has taken as his theme that of "Humanity Overcoming War," rather than that of "Peace Triumphant." Even so, the Bishop of Bradford criticizes the design on the grounds that the Christian point of view would call for the extension of peace and not of further vindictiveness on the conclusion of hostilities. Eventually, no doubt, some satisfactory form of symbolic meaning will be discovered to fit the group, but in the meantime the committee declare themselves in no way bound to accept the design.

A New Market for Art

Employers of labor are discovering that art may have an important effect upon output. In an Oldham mill, in which the walls have been hung with oils of a stimulating, cheering character, the average productivity of the girls employed has appreciably increased. This result likewise occurs, it is found, when decorations of an original and artistic nature take the place of the drabness and ugliness, which is more commonly prevalent in factory surroundings. Manufacturers are not likely to be slow in availing themselves of this new motive power in the stimulation of industry and there is no doubt that a fertile field awaits those artists who are able to take advantage of this latter-day development. It would be interesting to watch and compare, for instance, the different economic effects resultant upon wall decorations from the brush of a Nevinson and a Nash, a Marinetti and a Matisse. One will soon be collecting statistics on the subject.

From London to Berne

The majority of art lovers conversant with London, will remember the Galleries at 10 Grafton St., W., at one time the abode of Mr. R. Gutekunst, whose choice collections of prints and etchings were always a joy to the connoisseur. They will be interested to learn that Mr. Gutekunst has now opened galleries in Berne, in conjunction with Dr. Klipstein, and is there carrying on his work on much the same lines as formerly. His address in Berne is Hotelgasse 11. English and French artists of the 18th Century are liberally represented among his drawings and etchings.

Tapestries Appreciate

There is no stemming the upward tendency of tapestry prices, no matter how that of other objects d'art may fluctuate in the salesrooms. Ever since peace was signed, tapestries have steadily made better and better prices, despite the fact that the number of collectors, who can afford the space to exhibit large panels, and also the money to purchase them, is necessarily limited. At the sale at Sotheby's of Lord Willoughby de Broke's tapestries a panel of 15th C. Flemish tapestry was acquired by Mr. L.

Harris of the Spanish Art Gallery for £3,000. This panel, depicting in three scenes the "Descent from the Cross," the "Entombment" and the "Resurrection," was in remarkably good condition, having been put away for many years in a chest, and probably forgotten. Two panels of petit-point stitchwork of early 16th C. origin went to Messrs. Lewis for £1,600 and £1,500 respectively.

CHICAGO

Washington's Birthday witnessed some interesting presentations of early American portraits at the Art Institute and Chicago Historical Society. The Washington portrait by Edward Savage, presented to the Institute, has been in one family from the day it was willed to the last owner by the artist's son to that of its presentation to the Institute by this owner. The portrait was painted in 1763 and was brought here in 1867 by Charles H. Savage and by him willed to Miss Calvin, the daughter of a friend. In his memory she has presented it to the Institute. The Chicago Historical Society celebrated the day with the hanging of the Washington portrait by Rembrandt Peale, recently secured at the Charles F. Gunther sale. This work is dated 1792 and shows Washington in the uniform of a general. It formerly belonged to Mr. W. F. Nixon from whom it was purchased by the late Mr. Gunther. The Iroquois Club also presented the Historical Society with a fine portrait of Thomas Jefferson by Bass Otis.

Young's "Spirited" Window

Mr. J. W. Young has a spirited window which heralds the approaching Taos show. Against a background of buffalo skin robe he has arranged a Remington group of Indians on the war path, a Berninghaus cowboy pony study, a W. R. Leigh Indian picture, a bronze buffalo and a cowboy on horseback by Phimister Proctor. The Indian and pony by Vernon Black balance the window on the other side.

In Dealers' Galleries

The Victor Charreton show at the Anderson galleries grows in popularity as time

PARIS LETTER

Paris, Feb. 20, 1921.

Most instructive was the recent Pissarro exhibition at Durand-Ruel's. From the artist's earliest work (1871), the display covered all the phases in his career. There was, for instance, a remarkable canvas painted in 1888, "Le Matin: Gelée Blanche," showing peasants making a fire in a field with the smoke in the stippled, "divisionist" manner of Seurat. Pissarro's first work was, like Monet's, more in the Corot or Barbizon school style, and his subjects were often similar to those of Millet. The stippled, "divisionist" technique was, in his case, a means and not an end—as it was not in Seurat—to further development. A third stage in his career came when he had thrown off that technique, having acquired in its practice the ease, freshness of vision and lightness of touch, shown in his splendid views in Paris and Rouen (1896, '97, '98 and '99). Nevertheless, in the intermediary period he produced some striking work: the "Paysannes au Repos," for instance, peasant-women resting in a lane (1881), so firm and yet so light, and the charming "Paysanne Assise" (same year) in a manner the painter Charles Guérin has studied. In "Effet de Neige, Pontoise" (1879) one discerns the derivation of some of James Wilson Morrice's beautiful work. Pissarro's influence on Gauguin is patent to every one. They worked together at Pont Aven and Gauguin's orchard scenes, painted at that time, bear the most brotherly resemblance to Pissarro's landscapes. The exhibition comprised a set of the unique gouaches, a medium in which Pissarro forestalled Cendrars. Perfect jewels are these, and the stippled manner he frequently adopted here was exactly what was needed to give them their combined weight and transparency. These gouaches will, in years to come, be highly prized. Pissarro was also one of very few artists successful with landscape in pastel. He was nearly always a complete master of his medium.

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The sculptor, Ernest Dubois, has been entrusted with the execution of the monument to Gen. Gallieni who protected Paris from invasion by the German armies.

The work of Henry Rivière, who has been assisting M. Demotte with his fine compilations, reproducing and commenting recent acquisitions for the Louvre, is on view at the Pavillon de Marsan. This artist, who is a master graver, an aquarellist and a draughtsman of exceptional distinction, exhibits very rarely, and the privilege he has granted the Union Centrale des Arts Décoratifs, is replete with examples for contemporary artists and students. The various commemorative medals of events in connection with the war, designed by M. Pierre Roche, are on display in the same galleries. The casts shown, all of them completely successful, are intended for the San Francisco Museum and are grouped under the comprehensive title: "Histoire Métallique de la Guerre." Under the same roof M. Madrassi represents scenes and types in Soudan, Mauritania and Senegal of ethnographic, as well as artistic interest.

The work of a young Italian painter, Ferdinando Ramponi, who died for France, has been on view at the Galerie Grubicy. A volunteer at the outbreak of the war, he was mentioned three times in despatches, received the Croix de Guerre and Military medal and died in an air-raid. His pictures were painted during six years' sojourn in the Alps. He was a fervent disciple of Prevati and Segantini.

Americans will be interested in a book which has just appeared on that other artist-hero, Jean-Julien Lemordant. The author, M. Léon Chancerel (Rey, publ., Paris), describes the painter's life prior to, as also during, the war, and the moving reception given to him recently in the U. S.

The Council of National Museums in France has purchased an important picture in Monet's early manner, entitled, "Femmes dans le Jardin" for the sum of 200,000 fr. half of which was raised by private subscription.

Several trades people in the Place Vendôme have been prosecuted, in virtue of patents delivered by Louis XIV in 1669, for displaying their names on too large a scale. The penalty was the removal of these signs and one franc damages for each offender. The tradespeople are to appeal against the sentence.

New French Book on America

The greater part of "Demi-Cerle" by Juliette Roche (Paris Editions d'art La Cible) was written in the United States and scenes in that country are its chief leit-motiv. The cover displays a composition in the austere "cubist" manner while the inner pages look, some of them, like bill-posters, others like conundrums. One entitled, "La Tour Parle" is entirely blank, save for a single line at the foot. Were the content presented on a smaller scale its literary qualities could communicate themselves more readily. As it is the author kills too much spaces. Passe encore for the typographical peculiarities which have, no doubt, their purpose, although the justification for making pictures out of lettering as out of postage stamps, may be questioned. However, this book is not only original in its get-up and precisely for this reasons could have dispensed with so far-fetched a disguise. In any other form it would, as it should, read as well.

M. C.



WHO'S DOWNHEARTED?

Gilbert Gaul (deceased)

In Memorial Exhibition at New Braus Galleries

advances. It seems that most of these works are recent importations and have never been shown in this country before. The collection shown at Dudensing's in N. Y. was much depleted by sales and it was necessary to wait for new things for the Chicago show. Charreton shines quite alone as a snow painter and gives to his winter scenes an individual depth and richness.

The O'Brien Galleries are showing some fascinating examples of Herman Dudley Murphy, among them "The Tropical Fortress," painted in South America. Several of these are grouped effectively in the window with a big decorative painting by Ettore Caser. The latter was seen at the Autumn Show of American Art at the Institute and attracted much attention for its brilliant and romantic qualities. A recent Mazzanovich has also been received at these galleries, a new note to discriminating collectors, for Mazzanovich is not a prolific painter and his finished canvases are treasures for the few. The present example has all of his usual quality with a stronger and more decorative composition than formerly.

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Art at the Cercle Volney

The members of the Cercle Volney strive to please, as the Independents do not. There are some careful, studious portraits in the Cercle's exhibition, like that of M. André Berthelot by Jacquier and one also by Caraboeuf which make no attempt at effect, but are thoughtful and restrained as are also those by Weerts, Déchenaud and Lauth. The last, in addition to his pictures of pretty women, has a delicate 1830 genre. There is quality in Boucard's view of Versailles under snow, in Montagnac's renderings of Province which invite one to a journey thither, seascapes seen from the skies by the humorous André Devambiez, landscapes by Cachoud, rather like Vlaminck's (unless it be the other way round) and the traditional Cardinal by Weber, which is the Volney's trademark. It is an exhibition for that class of people who do not like their habits to be disturbed and are not fond of changing their usual art rounds.

Ramblings in the Paris Art World

There is no mystery in the work of Georges Guyot, a former artisan, whom Bernheim Jeune has discovered. He is fond of birds of brilliant plumage, beasts with glossy, spotted skins, fishes in glass bowls, parrots on their perches, and flowers. And he does them very skilfully in an outspoken but melodious manner.

A generous Belgian connoisseur, Mr. Charles Léon Cardon, has presented the Louvre with a magnificent early French 15th

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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

FREE SPEECH IN ART

The current annual exhibition of the Society of Independent Artists on the Waldorf-Astoria roof garden, is open to all persons, paying \$8 as a fee, who consider themselves artists and take themselves seriously as such, and to others who aspire to become successful artists, with "no jury" and "no prizes" blazoned on the advance blanks and the catalog, may best be called, again this year as for four years past, an experiment in Free Speech in Art. The display is presumably held on the same principle that the British Government permits anyone who feels he or she has a real or fancied grievance to exploit, to "blow off" his or her steam to those who will listen, in the public parks of London and other British cities. The same principle, it is charitable to assume, influenced Mayor Hylan to disregard the protests of the members of the American Patriotic Societies and other American citizens, against the recent Pro-German-Irish mass meeting in Madison Square Garden, and to protect the seditious speakers at said meeting with his police.

We assume that the organizers and managers of the Independent Show argue that such shows give every so called artist an opportunity to be seen (one might almost say heard in the case of some of the works, which shriek inarticulately, in lurid color and distorted form). The same principle led to the formation of the Societe des Independants in France, with its annual Salon, and the Allied Artists Association in London, with its annual dreary display at the Albert Hall. These foreign "Free for all" displays, and that of the Independent Society here, doubtless afford gratification to the participants, few of whose works could pass

any intelligent art jury, and, at times, some amusement to the public. In this respect such exhibitions may have a good side, but do they really benefit the cause and progress of art, and are they not a distinct detriment to the legitimate art interests and business of the countries in which they are held, and especially in America? We have too small a number of people in the United States and Canada, really interested in art, and a still smaller number at all versed in the subject. Does the Independent exhibition, which is widely heralded and advertised, and which attracts the curious, but distracts those who would really like to be instructed and to have their tastes formed or improved, benefit in any way, the real artist, working patiently in his studio, and who has expended perhaps years of time and effort and what monies he could scrape together, to learn the principles of true art, which enable him to produce worthy and sane works? Does it aid the art trade, when it presents to the art public productions its exploiters loudly proclaim as the only true art, productions which repel the would-be buyer and unsettle him, if he has no personal knowledge, and prevents him from purchasing from reputable dealers and artists who have their living to make, works of real merit and enduring value? If there were a market for the wares produced and shown at these recurrent "New York County Art Fairs," for such they may well be termed, since even embroideries, etc., and artisans' productions are offered, there might be a good argument, from this viewpoint, for the holding of such "Fairs," but there is not, and there never will be a market for works, many of which violate all the basic canons of art, grotesque and wierd productions, the output of weak hands and often decadent brains, and by men and women who have not had the opportunity to study, or are too lazy to do so. The country man or maid find satisfaction in displaying their immature or poor productions at the County Fairs, and at these they often win prizes. But does the Metropolis need such "Fairs" and are they "fair" to the really and deserving artist and the honest dealer? Do they not appeal to curiosity more than love of art?

OBITUARY

Sir Frederick Wedmore

Sir Frederick Wedmore, art critic, poet and short story writer, died Feb. 26, at Seven Oaks, Kent, England, aged 76.

He was educated at Weston, Lausanne and Paris, and for more than 30 years was chief art critic of The Daily Standard, and, in addition, a contributor to a number of magazines. His works included the Life of Balzac, critical essays on the works of Whistler, Turner and Ruskin, and his Catalog, Raison of Whistler's works is the standard authority. In collaboration with his daughter, Millicent, he edited several volumes of prose and poetry.

He was knighted in 1912, and was an Honorable Fellow, Royal Society of Painter-Etchers, and a member of the Burlington Fine Arts Club.

Henry L. Parkhurst

Henry L. Parkhurst, 54 of Brooklyn, died Jan. 31 at the Carson C. Peck Memorial Hospital. He was born in Oswego, N. Y., and studied art at the Academy of Fine Arts in N. Y. At one time he had charge of the designing department for interior decorating at Tiffany's, and was later in business as an interior decorator in N. Y. C. He was for many years an instructor in architecture and the fine arts in Pratt Institute, Cooper Union and in the N. Y. School of Applied Design for Women, and was a member of the N. Y. Sketch Club. He is survived by his wife, and a brother, Edwin B. Parkhurst, of Albany, N. Y.

ANNUAL ACADEMY DISPLAY

After its excursion last year to "furthestest Brooklyn," where, on account of the burning of the Vanderbilt Gallery-Fine Arts building, it held its annual 95th annual exhibition, then called the Spring Academy, to distinguish the display from the so-called "Winter Academy," omitted this season, in the Brooklyn Museum, the veteran organization, with the Vanderbilt Gallery rebuilt and improved, returns to its New York home. The exhibit composed this year of 254 oils; 63 sculptures and 157 black and whites, fills all the three galleries and the Academy room, in which last the black and whites are shown. The number of exhibits is in sharp contrast to the 634 oils, 77 sculptures and 203 black and whites, which the spacious and beautiful galleries of the Brooklyn Museum enabled it to display last spring, but while last year's excursion was perhaps a wise move, and certainly gave the "City of Churches" a novel attraction, that neighboring borough, as was said in these columns last year, whose citizens turned out in droves, was "long in attendance but short on purchases" and the sales were negligible. And while last year's Brooklyn show, with abundant space gave more opportunity for the acceptance and hanging and placing of pictures and sculptures to a number unprecedented in the Academy's history, it must be admitted that the smaller display which will open to the public tomorrow in the Fine Arts building, following the annual reception and press view yesterday, is higher in its general average of merit and much superior, on the whole, in quality.

A General Estimate

It is always difficult to pronounce even a definite personal opinion after a first view of a large art exhibition. The study of several hundred exhibits must, of necessity, be somewhat perfunctory, and, as a rule, several visits are required before the conscientious critic can feel and deliver a just judgment. The 96th Annual Academy suffers in comparison this year with the exceptionally good annual Penna. Academy display, reviewed in these columns a month ago, and which is still on in Philadelphia. The National Academy, younger by only a few years than its Penna. fellow institution, presents, as usual, owing to the lack of adequate gallery space in the Metropolis, a much smaller show than that in Phila., and it has also unwisely departed this year in several instances from its good old rule of not accepting, hanging or placing works shown elsewhere before. The Pa. Academy scours the country's art centres and "invites" and accepts works produced and shown within several years' time (except in Phila.). The Academy had to draw exhibits again this year, for the most part, from the studios. It also remains the only organization in the country which does not "invite," save occasionally in the case of some noted American artist recently deceased or visiting here, pictures or sculptures and makes up its displays by a jury selection from many hundreds of works submitted. For, despite jeers and gibes at the old Academy the American artist, with few exceptions, whether or not "arrived," sends to the Academy, and is pleased when his work is accepted and hung or placed, and correspondingly displeased when it is either rejected or not hung after acceptance, from lack of space. To be "in" an Academy exhibition is still considered by artists and the art public a brevet, as it were, of distinction. Opposition to the Academy on the part of certain leading and able American artists, for real or fancied grievances, still unfortunately persists, and there are men—not women—whose works are missing and missed again this year at the display, some of whom are represented, and badly represented, at the contrasted so-called Independent "Country Fair Show" on the Waldorf-Astoria roof. Why they should prefer to display, as a rule, weak and poor examples of their able brushes and, in a few instances, chisels, at the Waldorf and withhold the good examples they could show at the Academy to the real art public, passes understanding.

Even a first hurried visit to the current Academy leads to the conclusion on the part of the writer, who has reviewed Academy, and most of the other large routine exhibitions in America, for nearly forty years, the present display is an exceptionally good one and that the large Jury and Hanging Committees, composed of two sets of artists, those who should have passed and passed for the omitted winter display, and those regularly, in rotation, chosen for the current one, have done their work well. There are no sensational nor "star" works, to be sure, but an abundance of pictures, and not a few sculptures of worth and quality. The display is also encouraging, coming as it does coincidentally with the showing of a thousand or more weak amateur and insane so-called art productions at the Independent exhibition, in that it proves that modern American art is still healthy and free from "isms" and "isms," and that its leaders, who influence the coming generation of painters and sculptors, have not surrendered to the Philistines—just yet at any rate. There is no art "Bolshevism" at the Fine Arts Galleries and the art there shown is 100% American, with no taint of unhealthy European "Modernist" influences.

The Prize Winners

The prize-winning pictures and sculptures are, as a rule, first sought for. This year there is a doubling of the prizes, on account of the omission of the Winter Academy. There will be, of course, as always, a difference of opinion on the part of artists and public as to the wisdom of the awards, certainly in individual instances, but those who disagree with any or all the awards, and who opine that they would have chosen otherwise had they been on the Jury of awards, must remember that frequently works they favor were not eligible for one or more reasons. The writer deems the awards to have been, on the whole, well made, and can see no reason for questioning the Jury's judgment.

John F. Folinsbee won the Carnegie prize for his "Jersey Waterfront," a virile portrayal of factories belching smoke from lofty chimneys against a darkening sky—a canvas of power and quality. To Ernest Lawson went deservedly the Altman \$1,000 landscape prize for his high-keyed, joyous landscape, "Vanishing Mists," in his later and most appealing manner. Walter Ufer secured the Altman \$1,000 figure prize for his curious Mexican group, "Hunger," seen at Washington last year. Helen M. Turner captured the Altman \$500 prize for figures, with her characteristic "Flower Girl," a three-quarter length standing presentment of a sweet-faced young woman, painted with typical sincerity, delicate color and decorative feeling. To Robert Spencer, "Painter of the Tenements," went the second Altman \$500 landscape prize for his "Rag Pickers," a thoughtful tonal canvas, and to Leon Kroll the Thomas B. Clarke prize for his large outdoors with figures, "In the Hills," a further step upward in his series of such canvases, full of air and light, the figures large and boldly presented, with almost a pre-Raphaelite expression of character. This work will greatly add to the artist's already high reputation. The Thomas B. Proctor portrait prize was awarded to the Philadelphian, Leopold Seyffert, winner of the Temple gold medal at the Pa. Academy show this year, for his stunning three-quarter length standing presentment of Dr. Richard H. Harte, in academic robes, a most virile performance, strong and true in character, finely drawn, truthful in pose and expression, with rich color quality, especially in the green sleeves.

The Saltus medal was won by Charles H. Davis, "Painter of American Skies," for his typical beautiful landscape, "Sunny Hillside," and the Isidor medal by Howard E. Smith of Boston for his good figure work, "Comrades." The three Hallgarten prizes went, respectively, the first to Ross Moffett for his presentment of a tall, lank "Old Fisherman," a clever character portrayal; the second to that clever woman, Felicie Waldo Howell, painter of Old Salem's doorways, for her sympathetic, delicate-colored sunlit landscape, "October," and the third to Michael Brennen for his strong "Portrait of William A. Levy." R. Sloan Bredin won the Isaac N. Maynard prize for the soft, tonal, refined and appealing portrait, "Young Lady in White."

The sculpture prizes were won, respectively, the Julia A. Shaw memorial by Katherine S. Lawson for her "Head of an Italian Peasant," the Helen Foster Barnett by Malvina Hoffman for her beautiful, soulful "Offering" (not a new work, however), and the Elizabeth Watrous gold medal by Bessie Potter Vonnoh for her graceful, delightful group, "Allegresse" (seen at the Pa. Academy show).

There are too many good works, other than the prize winners, to be hurried over by brief mention, and these must be left for another review. A word as to the new Vanderbilt Gallery: This has been greatly improved by a larger skylight, and by the building of a new and small stairway at the right, which, with a similar one on the left of the gallery, takes the place of the large and awkward double stairway of the old room.

James B. Townsend.

French Impressionists at Wildenstein's

An interesting chronological and educational exhibition of French Impressionist pictures is on at the Wildenstein Galleries, 647 Fifth Ave. The pictures are from the collection of M. Paul Rosenberg of Paris, and number 34. There are three Corots, "The Cathedral of Chartres," an interior, an unusual subject. Manet's "La Prune" is a fine study of a girl at a restaurant table, and Monet is well represented by four bright and characteristic landscapes. Pissarro's "La Foire a Dieppe" is a fascinating representation of crowded city streets and in his most characteristic manner. There are 10 Renoirs, a whole wall panel, one of which, "A Garden," is a gem, and the "Woman Reading" a fine life-size head and shoulders and rich in color. The other Renoirs are in his later extreme manner and will have their admirers.

There are five examples of Cezanne, two still lifes, two landscapes and one portrait head, all strong, honest (almost to a fault) work. The "honesty" in the "Portrait of Mme. Cezanne" was luckily tried on a rich patron. Alfred Sisley's three landscapes are atmospheric and beautiful in color.

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INDEPENDENT ARTISTS' SHOW

It is difficult to even attempt to review the mass—one might almost say the mess—of some 1,012, with few exceptions and notably the two score or more of sculptures, so-called art works which make up the fifth annual "No Jury, No Prizes" exhibition of the Society of Independent Artists now on in the Waldorf-Astoria Roof Garden through March 24 next, with restraint. It had been hoped that the Show, which last year was a slight improvement on its predecessors in that there were more productions worth attention, and to which the small group of successful and able artists who are in sympathy with the aims of the Independents, sent fair examples of their sane and good art—would this year evidence still further improvement. But alas, such is not the case, and the exhibition, save for the sculptures, is not only uninteresting and deadly dull but pathetic in its presentment of mistaken effort, ignorance of the first principles of art, and crudeness of method which can only spell disappointment and disillusionment to hundreds of ambitious and aspiring young men and women—who through such public exhibitions have grasped at the opportunity to present their immature or weak and frequently insane canvases, to the public.

Cortissoz' Able Criticism

As Mr. Cortissoz well said in the N. Y. Tribune of last year's exhibition: "It ought to be an edifying experience for those who frequent the art galleries, to ponder upon what discipline has meant to such an artist as Willard Metcalf, for example, and then to walk through the Independent Show. There are some pictures in the Show, to be sure, by contributors who have been through the schools and have learned their trade. These make, at long intervals, mildly interesting episodes. We say 'mildly,' because the trained hands, as it happens, have not taken the trouble to send anything of great importance. In addition, the occasion is obviously one for the 'Independent,' which is to say, the 'Cubist' or similar freakish painter, and the amateur who may obtain wall space (for \$8 this year), by joining the Society, and fill it, untroubled by the intervention of a Jury. These are the individuals, men and women, who give the exhibition its character. And they leave it crude, dull, nothing more nor less than an organized bore.

"The promoters of such a Show assure the adverse commentator," continued Mr. Cortissoz, and his remarks apply more than they did last year, if possible, to the present display, "to be out of sympathy with progressive ideas, with true independence. This, of course, is nonsense. For our own part (and in this the ART NEWS fully agrees with Mr. Cortissoz), if there is one thing for which we are always searching, and over which we are eager to rejoice, it is the new progressive type in art, the type having something fresh to say, and an independent way of saying it."

"Talent Never Lurks"

"It is sometimes asserted that a huge miscellaneous picture-fair may reward the searcher after lurking talent. But talent never lurks. There is no such thing as an obscure talent in art. When an artist has a real gift you may try to lose him in a wilderness of mediocrities, but his gift will shine like a beacon in the dark. It is better, manlier, braver, to drive a dray than to add to the world's rubbish heap of bad, so-called art productions."

A Show of Absurdities

These sentient words apply, as has been said, with more force even than last year, to the present exhibition. It is composed of either absurdities or such weak and poor productions as to render the whole display, as has again been said, not only without interest, but distinctly dull. It is strange and paradoxical also to note that with the exception of Maurice Prendergast, who is typically and well represented by one of his tapestry-like figure canvases, the very able artists like Henri, Reynolds Beal, Homer Boss, Louise Brumback, Constance Curtis, Randall Davey, Detwiller, Glackens Halpert, Hartley, A. H. Maurer, Needham, Pach, Rosenberg, Henrietta Shore, John Sloan, Allen Tucker, L. C. Tiffany and A. Walkowitz, who have contributed, not one has troubled himself or herself to show a really representative or superior example. Are they

ashamed of the very Society they have encouraged and are encouraging? If not, why have they sent what, for the most part, look like studio leavings?

The exhibition cannot be saved by even the several good sculptures and poor examples of painters who would hardly have expected even their much-decried Academy Jury, to accept their offerings to the Independent Show. It would seem, from this evident lapse, that the Society's "Foes are these of its own household."

Mary Rogers Memorial Show

The only feature of the disappointing display, which can only confuse the public as to the present condition of American painting and so embarrass this public in its attitude to sane art, are the sculptures, in the main good and interesting, the studies and sketches by Indian students, and the Memorial display of works by the late Mary Rogers, to which a room has been wisely given. This young woman, a native of Pittsburgh and a pupil of Robert Henri and some of the Modernist painters of France and who died last year, aged only 39, had undoubted promise and much strength of execution. Her drawing was good, and while her work, now shown, was produced too much under Post-Impressionist influence, could she have come under saner influences, might have won for her reputation.

Some Good Sculpture

The sculptures must be reserved for another week's notice. Meanwhile it is unnecessary to even attempt to detail the few examples which stand out from their fellows in the display. Like the exhibitions of a similar nature in Paris and London the present one has brought out no new talent, no novelty, and again emphasizes the fact that should be recognized by all aspiring artists or who may aspire to be successful artists that true art, like true oratory "cannot be brought from far"—it exists in the artist and can only be developed and made successful through long and arduous training. One cannot discard the basic canons of art—those of form and color—and hope to succeed, any more than one can discard the basic canons of music and discard the bass and treble keys, or write successful and appealing poetry and discard the basic metre and scanning.

Robert Henri's exhibition of some 19 oils, on at the Milch Galleries, 108 West Fifty-seventh Street, through March 25, bears out his reputation for dexterous craftsmanship, facility of brush work and brilliant color. There is nothing new in the general aspect of the display, and those who have followed the artist's career will find that he is pursuing the same path he started out on 20 years ago. Vigor, cleverness of brush work and the courage of his convictions are the features of his art. He has learned the language of art and knows it from many angles, yet he continues to repeat his intonations with no attempt at the deep subtleties that are the lasting qualities of any art. Strong, direct and masterful are his strokes, yet lacking the poetical imagination that so many predicted he would, in time, acquire. His earnest study and sincere knowledge of character and the ease with which he renders it command respect, and his sincerity is without question. Some of the works have been seen before, namely, "Irish Lad," a clever and convincing piece of character painting. "Jean No. 3" with more attempt at detail than much of his other work, and "Madre Jitana," the old Spanish woman he has painted so well. There are also two nudes, "Helen" in a contorted pose with bluish flesh that does not equal many of his earlier compositions of this type and "La Ru-bia," a beautifully drawn figure, but again lacking the fine color that formerly marked his flesh tones. "Hawaii and Navaho" is compelling in its brilliancy and interesting character. To give the exhibition variety there are three landscapes, of which "Far Rockaway," a good composition and a truthful portrayal, is the best.

Gilbert Gaul's Memorial Exhibition.

A memorial exhibition of the work of the late Gilbert Gaul will open at the Braus Madison Ave. Galleries, Mar. 8. The collection will contain a number of the artist's famous war pictures and genres and landscapes.

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Margery Ryerson's Drypoints

Margery A. Ryerson will show from March 7-12, at the Butler Galleries 601 Madison Ave., a number of drypoints of East Side Italian children, all characteristically sketchy in treatment. One shows a child asleep during the noon hour at the day nursery; another a child drinking milk, and another, a mother and baby. This able young etcher and painter is Recording Sec'y of the Brooklyn Society of Etchers.

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Beurdeley, Etcher, at Kennedy's

At the Kennedy Galleries, 613 Fifth Ave., there is an exhibition of etchings by Jacques-Pierre-Victor Beurdeley, whose work is for the first time shown to the American public. "Beurdeley," says Miss Carey in the N. Y. Times, "was born in 1874, and studied with Cormon and Carrière, but found his way to etching while he was still in his early twenties, and kept to a simple, quiet style and a technical delicacy through a long series of plates made in the Brie country. Like all true artists, after learning and practicing a conservative method, he arrived at a sudden individuality of treatment, and his later plates combine with his technical excellences a marked individuality."

Wilfred S. Conrow's Portraits

Wilfred S. Conrow is holding an exhibition of his recent portraits at the Powell Galleries, 117 West 57th St., through March 12. His work is strong and direct, in its subtle flesh modeling and knowledge of character. Among his best works are "Mrs. Dall, of Wash., D. C.," good in color and well arranged, "Prof. William H. Goodyear, of the Brooklyn Museum," virile and broadly presented, and "Major E. Alexander Powell, War Correspondent," dignified and thoughtful.

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Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Conn. Academy of Fine Arts, Annex, Wadsworth Athenaeum, Hartford, Conn.—11th annual exhibition (oils and sculpture) April 18-May 1, incl. Not more than two works from one contributor. Moderate size advised. Out-of-town work received by L. A. Wiley & Sons, 732 Main St., Hartford, before April 9.

New Haven Paint and Clay Club, Yale School of Fine Arts, New Haven, Conn.—21st annual exhibition, March 29-April 17. Entries by March 14. Receiving day March 19, 8 A. M.-5 P. M.

SPECIAL NEW YORK EXHIBITIONS

Ainslie Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Paintings by A. Avinoff and Eric C. Mounsback, to March 14.

American Numismatic Society, 156 St. W. of B'way—Sculpture by Mrs. Clare Sheridan, to Mar. 19; daily, 11 A. M.-5 P. M.; Sundays, 1-5.

Arden Studio, 599 Fifth Ave.—Designs for the theatre by Herman Rosse, to March 15.

Arlington Galleries, 274 Madison Ave.—Paintings by Daniel Garber, March 8-28.

Art Alliance, 10 E. 47 St.—Hand decorated fabrics by members.

Babcock Galleries, 19 E. 49 St.—Recent paintings by Henry S. Eddy, to March 12.

Bourgeois Galleries, 668 Fifth Ave.—Sculptures by Alfeo Faggi, to March 19.

Brooklyn Museum, Eastern Parkway (7th Ave. Subway Sta. at Museum)—Collection of the late Robt. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Paintings and sculpture by Swiss artists, to Mar. 20.

Brooklyn Society of Miniature Painters, Hotel Bossert Montague and Hicks Sts., Brooklyn—Third annual exhibition to March 28.

Butler Galleries, 601 Madison Ave.—Etchings of children, by Margery A. Ryerson, March 7-12.

Camera Club, 121 W. 68 St.—Bromoil transfers by Fred Judge, Hastings, Eng., to March 15.

Cartier Gallery, 653 Fifth Ave.—Sculpture, paintings, medals and designs by Emil Fuchs, through March 9.

Chas. P. Gruppe's Studio, 106 W. 55 St.—Paintings and sketches, to March 10.

City Club, 55 W. 44 St.—Paintings by John Newton Howitt, to March 19. Etchings and dry-points by Rembrandt, through March.

Civic Club, 14 W. 12th St.—Paintings by Arthur W. Emerson and Magnus Norstad, to March 15.

Daniel Gallery, 2 W. 47 St.—Water colors by Hayley Lever, to March 14.

Dudensing Galleries, 45 E. 44 St.—Selected paintings by American and foreign artists.

Ehrich Galleries, 707 Fifth Ave.—Modern Spanish paintings, Sorolla, Zuloaga, Lucas, Morcillo, Domingo, etc., to March 19.

Ferargil Gallery, 607 Fifth Ave.—Paintings by John Follinsbee, to March 20.

Folsom Galleries, 104 W. 57 St.—Group of American painters, to March 9. Paintings by Geo. Bellows, Eugene Speicher, Guy du Bois, March 10-24.

Grolier Club, 47 E. 60 St.—Exhibition in connection with centenary of John Keats, to April 1.

Hanfstaengl Galleries, 153 W. 57 St.—Modern woodcuts, to March 15.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

556 Fifth Ave. Work by Mrs. Louise W. Brumback portraits by Juliet Thompson, through Mar. 5. Etchings and dry-points by Rembrandt, through March.

Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.

John Levy Galleries, 559 Fifth Ave.—Modern French, Dutch and American paintings.

Kennedy Galleries, 613 Fifth Ave.—Etchings by modern masters, through March.

Kingore Galleries, 668 Fifth Ave.—Portraits by Nikol Schattenstein, sculpture by Nanna M. Bryant, to March 19.

Knodder Galleries, 556 Fifth Ave.—Landscapes by Louise U. Brumback, through March 14.

Lincoln Art Gallery, 509 Fifth Ave.—Paintings by Harry A. Vincent.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Chas. H. Davis and W. Elmer Schofield, annual exhibition of animal painters and sculptors, to March 21.

Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c. Etchings by J. Alden Weir, laces from Schiff collection, casts of sculpture by Michelangelo, to April 17.

Milch Gallery, 108 W. 57 St.—Paintings by Robt. Henri, to March 12.

Montclair Art Association, Montclair, N. J.—Paintings of Indian life by Julius Rolshoven.

Montross Gallery, 550 Fifth Ave.—Wall fountain by James Scudder with garden setting. Van Gogh exhibition reopened.

Municipal Art Gallery, Washington Irving H. S. Irving Place—Eighth annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.

Museum of French Art, 599 Fifth Ave.—"Art of Brittany," by Mme. Balla Caillé of Nantes, to March 10.

Musmann Galleries, 144 W. 57 St., 108 W. 57 St.—Etchings by Eugene Higgins, Edwin Blampied, Rudolf Ruzicka, to March 7. General exhibition of etchings, through March.

National Academy of Design, 215 W. 57 St.—96th annual exhibition, to April 3.

National Association Women Painters and Sculptors, Anderson Galleries, 480 Park Ave.—Thirteenth annual exhibition through March 5.

National Revival of Industrial Arts, 816 Fifth Ave. Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.

New Braus Galleries, 422 Madison Ave. (near 48 St.)—Paintings by the late Gilbert Gaul, March 8-23.

N. Y. School of Applied Design, 160 Lexington Ave. (30 St.)—Drawings and paintings by Alphonse Mucha, March 7-April 2.

N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to Apr. 15. Prints by Manet, Room 316, through March.

Pen and Brush Club, 134 E. 19 St.—Watercolors and pastels, through March.

Powell Gallery, 117 W. 57 St.—Portraits by Wilford F. Conrow, to March 10; Sundays, 2-6; Tues. and Fri. eves.

Ralston Galleries, 12 E. 48 St.—Paintings of Barbizon School, English portraits of XVIII C.

Rehn Galleries, 6 W. 50 St.—Paintings by Edmund Greacen, to March 5.

Salmagundi Club, 47 Fifth Ave.—Annual Oil exhibition, March 5-19.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.

Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria.

Société Anonyme, Inc., 19 E. 47 St.—Paintings by Archipenko. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5.30.

Touchstone Gallery, 11 W. 47 St.—Portraits by Ruth Thomas, paintings and drawings by John G. Liello, color drawings by W. Rinecki, to March 12.

Wanamakers, Astor Place, Belmison Galleries, Fifth Gallery, New Bldg.—Photographic prints by E. O. Hoppe, March 14-28.

Whitney Studio Club, 147 W. 4 St.—Decorative textiles, by Lydia Bush-Brown. Sculpture by Salvatore Bilotti, Jerome Brush, Harold Erskine, to March 6.

10 A. M.-10 P. M. Sundays, 3-6 P. M. Etchings and drawings by C. F. W. Mielatz, March 8-17.

Wildenstein Galleries, 647 Fifth Ave.—Medals and Portrait medallions by Mme. Aine Mouroux of Paris, to March 19. Paintings by French Impressionists from Courbet (Renoir, Cezanne, Monet, Manet, Sisley, etc.).

Yamanaka Galleries, 680 Fifth Ave.—Buddhist arts of China, Korea and Japan, to March 14.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Cezanne, Degas, Gauguin, Van Gogh, Toulouse-Lautrec. Open 3-9 P. M.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—Oils by old and modern artists, on view; sales March 7, eve. Historical Shippen-Burd collection, of Phila. (early American, English and French Furniture, etc.), on view; sales March 7, 8, 2.30 P. M. Historical Westover Mansion (Va.) early American and English furniture (Mrs. C. Sears Ramsay collection), on view; sales March 9, 10, at 2. Etchings by Master Artists (Rembrandt, Durer, Zorn, Meryon, etc.), collection of Trowbridge Hall, on view; sales March 9, 10. Etchings, engravings, mezzotints, studies, etc. (Bartolozzi, Chauvel, Chiquet, Faber, Haden, Sygne, Waltner, etc.), on view; sale, March 8 at 8 P. M.

Anderson Galleries, Park Ave. and 59 St.—Geo. D. Smith collection, Part V, on view March 7; sales March 14, 15, afts. Library of a N. Y. collector (standard sets, illustrated books, etc.), on view March 7; sales March 17, 18, afts. English and French furniture, on view March 7; sales March 11, 12, afts.

American Art Assn. Sales for March

Charles Romm Collection of First Editions, MSS. and Authors' Inscribed Copies of Esteemed 19th Century and Modern English and American Writers. Exhibition March 1 to sales, Friday, March 4, 2 and 8 P. M.

The Burd, Ramsay, Walker Collections of Colonial Furniture and China. Exhibition Wed. to sales, Mar. 7-10, afts. Paintings belonging to the estate of Mrs. Franklin Bartlett, including a notable example of C. W. Peale. Exhibition to sale March 7, eve. Etchings and Engravings by Notable Masters, consigned by Trowbridge Hall and other collectors. Exhibition to sale March 8-19, eves. English Furniture, consigned by Major Horsefeld. Exhibition March 11, to sale March 15-16, afts. A Remarkable Collection of Antique Oriental Rugs, consigned by the American Foreign Trade Corp., and collected by Ali Ashraff Soultanoff of Constantinople. Exhibition March 14 to sales, March 17-19, afts. Library of James Hammond Trumbull and Colored Prints consigned by Col. Osterrieth of Antwerp, and Lucile Flanagan and Miss Fitzgibbons of Baltimore. Exhibition March 18 to sales, March 23, afts. and eves. China, furniture, glass, silver, tapestries and rugs, consigned by Amos A. Lawrence of Boston. Exhibition March 24 to sales, March 29-April 1 and 2. Collection of paintings belonging to W. G. Peckham. Exhibition March 24 to sale, March 29, eve. Unusual collection of Ships' Models and Marine Prints belonging to Mr. Max Williams. Exhibition March 26 to sale on March 30-31, eves.

Manet Prints at Public Library

In devoting the fourth in its series of exhibitions of French prints to Manet, the Public Library displays what is incomparably the finest and most complete collection, public or private (with the possible exception of that belonging to E. Moreau-Nelaton), of that artist's graphic art.

The exhibition comprises about 100 pieces (etchings, lithographs and wood engravings), not a few with pencil notes by Guérard, includes a number of states of the etchings. These latter throw a most interesting light on Manet's method and his mental attitude. For the print connoisseur these experimental essays toward final intent offer an intriguing exposition of technical expression and influences, that of Spain strongly felt among the latter.

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Advertising as Art Display

An attempt has been made to really make advertising an art and one of the leaders in this movement has been W. D. Teague, an exhibition of whose work is now on at E. Weyhe's Gallery, 708 Lexington Ave. Designs for poster advertisements for various firms are shown. The marginal decorations and decorative initials for books for the Metropolitan Museum and others are especially noteworthy.

WOMEN ARTISTS' SHOW

Despite the dissatisfaction felt in some quarters regarding the selection of only 116 numbers out of 300 sent in to represent the National Association of Women Painters and Sculptors 13th annual exhibition, now on at the Anderson Galleries, 489 Park Ave., through March 5, the fact remains that this is the strongest, uniformly best and most dignified exhibition ever held by the organization. When one considers that it is only a dozen years since works of uncertain and often mediocre quality were of necessity accepted to represent the Society, the present display, when three large rooms in the Anderson Galleries are filled with paintings and sculptures so excellent in quality as to force serious consideration and respect from noted men artists, dealers and collectors, woman's place in the N. Y. art world seems undoubtedly assured. Their advancement has been sure and steady and the high quality of their work is already of deep concern to their male competitors.

Questions are asked as to why two examples of so many of the members were accepted, while numerous good works were rejected for lack of space, and why an artist of such unquestioned position as a professional painter, long respected and always represented in important exhibitions, as Susan M. Ketcham, should not have had her work included in the present display. And work of other good women artists was also rejected.

The only prize offered at this exhibition is the John Agar of \$100, National Arts Club prize for the best work in the collection, awarded to Harriett Frisumuth for her graceful, beautifully modeled "Extase." The several honorable mentions were published last week. The jury was composed of Miss Maud Mason, chairman, and the Misses Black, Neal, Streen, Babcock, Hardenburg, Price, Ingram, Rogers, Brannan, Lord, Mrs. Cornelia Hildebrandt, Mrs. Snell and Miss Harriett Bowdoin. The hanging was done by the Anderson Galleries, so this year there can be no grudge against a hanging committee for not placing artists' works according to their desires, and no complaints of favoritism can be made.

Many N. Y. painters of repute are represented, and added to these a goodly number of works by artists from other cities give zest and variety to the display. Among the latter is an interesting, colorful landscape by Dixie Selden of Cincinnati, two good canvases, "Pleasant Friends" and "The Marriage Feast" by Nancy Ferguson of Phila., "The Sail Loft," a good composition of boats and water by Marion McIntosh of Princeton, N. J. "A Night in June," beautiful in atmospheric qualities, by Linda Ochman, Cos Cob, Conn.; "A Day for Living," lovely in subtle grays and greens, by Carolyn Mase of Utica; "Auld Lang Syne," by Marion Powers of Boston, and "Horse Shoe Falls," by Clair Shuttleworth of Buffalo.

Up to the present, little has been known here of the work of Henrietta Shore. Her introduction, however, with two strong, well-modeled and interesting works, "Kathleen," good in design and expression, and "Rosario Gomez," fine in character and directly presented, impresses her importance on the N. Y. art public. Alethea Platt's "Old English Cottage" is intimate and appealing; Agnes Richmond's "My Country Neighbor" has good character; Mary Tannahill's "Portuguese Girl" and "Still Life" are individual and colorful; and Gladys Wiles has two good examples of fine quality in "Alice" and "Enchantment."

There are good works also by Bertha Baxter, Hilda Belcher, Theresa Bernstein, Sophie Brannan, Harriett Bowdoin, Constance Curtis, Matilda Brown, Ann Crane, Anna Fisher, Elizabeth Hardenberg, Emily Nichols Hatch, Virginia Wood, Lee L. Kaula, Josephine Lewis (whose "Justine" is a delightful rendition of childhood), Clara McGhesney (whose "Portrait of Frank Bacon of Lightning" is thoroughly good), Edith McGonigle, Edith Penmen, Jane Peterson (whose "Peonies" are brilliant and fine in color and design), Christina Morton, Clara Parrish, Louise L. Huestis, Edith C. Phelps (who sends "Fairy Tales," appealing in sentiment and well composed), and Maria Streen.

Among the sculptors whose work stands out are Laura Garden Fraser, Janet Scudder, Elizabeth S. Theobald, Alice Morgan Wright, Helen Sahler and Anita St. Gaudens.

Among the miniature painters represented are Martha W. Baxter, Camelia Hildebrandt, Elsie Dodge Pattee, who received honorable mention; Ursula S. Whitlock, Rosina Boardman and Katherine Welch.

Modern Spanish Art at Ehrich's

The 27 examples of modern Spanish art, recently imported by the Ehrich Galleries, 707 5th Ave., and now on exhibition there, are interesting and educational in the extreme. Becquer, Domingo, Jimenez y Aranda, Lucas (the elder), Llaneces, Morcillo, Moreno, Carbonero, Pradilla, Rosales, Rusinol, Sorolla y Bastida, Villordas and Zuloaga are all represented. "Goya and His Models," by F. Domingo, is a fine, small, studio study, very free in style. "Out With Him," a most spirited bull-fight picture, by F. Domingo, is free and full of action and color and has fine technique; Morcillo's

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"Moorish Boy From the Alhambra" is a fine bit of character, and has beautiful tone and color quality. E. Rosales' "Street—Segovia" is full of the glow of the Southern sun. Perhaps the most striking of the Sorolla's exhibited is the "Port of Malaga," which, although a sketch, is finished in all artistic essentials and is a most delightful and restful picture. Jimenez Aranda's "Prince Passes!" is in the conventional manner of the time and characteristic of the artist. The one Zuloaga, "The Carmen of Sevilla," is a fine 3/4-length life-size study in blacks and greys and true flesh tints.

Two Artists at Kingore's

Nikol Schattenstein, the Russian portrait painter, who, since his arrival in this country last autumn has painted Mmes. Marcus Daly, and Julian W. Gerard, Miss Jeannette Allen, Mrs. Vaughan Lee, and several other prominent Americans, is holding his first exhibition at the Kingore Galleries, 668 Fifth Avenue, through March 19. He is a serious painter who knows his métier, having been long trained in the principal schools of Europe. His presentment of "Miss Elena Backman" is a broad and true rendition of character, good in color and composition. "Countess Louise Maria Salm," painted just prior to his leaving Paris last year is an interesting presentment of a child. "Helen" is a charming and graceful young girl, simply painted and sweet in expression. "Mrs. William H. Erhart," in a white fur coat, shows the artist's knowledge of color and form, and "Countess Bianca Marenzi" is thoughtful in expression and firmly handled.

At these galleries there is also a delightful exhibition of sculptures by Nanna Matthews Bryant, her first important exhibition in New York. The 15 works shown proves her a woman of rare ability, serious intent and knowledge. She models with a firm, yet sympathetic hand. There is no uncertainty in her handling of her subjects, which proves extreme tenderness and love of her work. "The Fire Bird," one of the larger works, a graceful reclining figure of a beautiful girl is a work of rare charm. There is a "Fire Place," made entirely of white marble with an interesting design in low relief. "The Rock" is another good nude, and "The Source" is well modeled and arranged.

Paintings by Gruppe

Before sending a collection of his paintings to Minneapolis, Charles E. Gruppe is showing from March 1-10 at his studio, 106 W. 55 St., a large number of canvases, some of which date back to his Holland period. He lived in Holland for some 20 odd years. Many have been painted recently in Woodstock, Rochester and Chicago. There are marines, wood scenes, pastures, canals, mountains, farm scenes, snowscapes and several figure studies. His latest is a vigorous, colorful snow scene with strong bars of sunlight in the middle distance, and in the foreground, trees and a frozen stream. One of the most beautiful shows a horse far up on a hill slope, nearby, some chickens and a curb-tree, all of which form an unusual composition and decorative centre of interest. The serenity of the scene "gets across" and is somewhat suggestive of A. P. Ryder—which is high praise. The same evening hush and the same simplicity are found in "Sheep at Evening." "Along the Canal," though in his early and darker period, is one of his most distinguished achievements.

Drexel Book Sale

At the Anderson Galleries Tues. aft. and eve. last, colored plate books, sporting books, library sets and books with rare and beautiful bindings, from the library of Anthony J. Drexel, Jr., of Phila., sold for a grand total of \$15,550. The total for the aft. sale was \$39,384.50; at the evening, \$6,165.50.

The highest price Tues. was \$630, paid by Charles Scribner's Sons for a first edition of a rare colored plate book, "The Sporting Repository," London, 1822, with plates by Aiken and Barendse. "The Annals of Sporting and Fancy Gazette," London, 1822-28; a complete set of a famous sporting magazine with colored plates by Aiken, Cruikshank and others, sold to L. C. Harper for \$490.

Mrs. Frederick W. Morris obtained for \$280 a complete collection of the portraits engraved by Jean B. Grateloup; and G. C. Raymond paid \$250 for "John Leech," by W. P. Frith, with original drawings by Thackeray and Leech.

At the closing session of the sale Wed. aft. a total of \$9,267 was obtained, making the grand total for the sale \$25,810.

The highest price of the session and sale was paid by Mrs. I. A. Foley, who bought the "Illustrations to the Surprising Adventures of Three Men," by William M. Thackeray, a remarkable specimen of Thackeray's early work and one of three copies known, for \$1,025. J. F. Drake, Inc., paid \$621 for a fine copy of the Fourth Folio of Shakespeare's works.

ART AND BOOK SALES

Combination Picture Sale

A combination sale of 66 pictures from a number of private estates and owners in the Plaza ballroom, and conducted by the American Art Association, with Mr. Thomas E. Kirby as auctioneer, Feb. 24 last, resulted in a total of \$27,955. The attendance was not large, and as the ballroom was cold and dimly lit, owing to a small fire the same morning, this doubtless affected the bidding, which was not spirited. The selection of pictures, while there were several of merit, notably those from the collections of Prof. Goossens of Brussels and Col. Leon Osterweith of Antwerp, although even these were not exceptional examples, were not sufficiently important to warrant high prices, and the mediocre examples weighted down their better fellows. The dealers, Harlow and Kraushaar, secured only two or three works, and the few private buyers obtained bargains.

The unusual and attractive "Portrait of a Young Page," attributed to Rubens was announced as sold to Seaman, as agent, for only \$5,000, and the three-quarter length standing "Portrait of a Gentleman," attributed to Van Dyck, was announced as sold to Bernet, as agent, for only \$1,000.

The pictures announced as sold for \$150 or over, with artists' names, titles, size in inches (height first, then length), buyer's name, when obtainable and announced sale prices were as follows:

| No. | Artist | Title | Buyer's Name | Price |
|-------|--|-------|--------------|----------|
| 3— | Whistler, Greenwich, 6x10, J. Aron | | | \$410 |
| 5— | Jacque, Chickens (panel) 4 1/2 x 6, Satinover | | | 210 |
| 6— | De Bock, Cattle at Pool (panel), 8 1/2 x 14 1/4 | | | 470 |
| | R. Anderson | | | |
| 7— | Henner, Reclining Nymph, 10x16, Seaman, agent | | | 550 |
| 9— | Stevens, L. Alfred, Dame au Pigeon, 19x15, A. Harrison | | | 300 |
| 10— | Corot, Pasturage (panel), 11 1/2 x 19 1/2, Mrs. Johnson | | | 925 |
| 11— | Mauve, Feeding Time, 13x18, Mrs. Johnson | | | 240 |
| 14— | Van Dyck, School of, Portraits of Saints (12 panels in one frame), 5x4 1/2 (each), Seaman, agent | | | 250 |
| 15— | Brauer, Le Buveur, 8 1/4 x 7 1/4, A. Harrison | | | 800 |
| 16— | Greuze, Portrait Study (panel), 10x8 1/2, Bernet, agent | | | 200 |
| 22— | Raffaelli, On His Way, 15 1/2 x 18 1/4, Thompson | | | 240 |
| 24— | Monticelli, Farmyard, 15 1/2 x 24, C. W. Kraushaar | | | 425 |
| 25— | Breton, Landscape (panel), 14x21 1/4, Rudert, agent | | | 300 |
| 26— | Passini, Court on Journey, 25 1/2 x 19 1/4, A. Harrison | | | 160 |
| 29— | Roelofs, W. & Verboeckhoven, Landscape, Sheep and Shepherd, 18 1/2 x 20, Dr. Ushikuto | | | 525 |
| 30— | Corot, Landscape (panel), 16x12 1/2, Mrs. H. Boardman | | | 950 |
| 32— | Courbet, Blacksmith's Shed, 23 1/2 x 29, T. Spencer | | | 400 |
| 33— | Corot, Glade in Pierre Woods, in Evaux, near Chateau-Thierry (panel), 18x13 1/4, J. Aron | | | 1,800 |
| 36— | Guillaumin, La Lecture (Mme. Cezanne, reading), 24x20, C. W. Kraushaar | | | 230 |
| 37— | Huguet, Desert Encampment, 25 1/4 x 34, D. T. Ushikuto | | | 570 |
| 38— | Huguet, Arabian Scene, 25 1/2 x 32, S. A. Powell | | | 475 |
| 39— | Watson, Thos. H., Mountain Sheep, 24x36, S. A. Powell | | | 220 |
| 40— | Gay, Edw., Golden Harvest, 20 1/4 x 30 1/4, E. Manning | | | 210 |
| 41— | Ches, Fish With Still Life, 29x36, Harry Tholl | | | 500 |
| 43— | Dewey, C. M., Sunset, 29x36, E. Season-good | | | 310 |
| 46— | Hobbema, Landscape With Watermill, 18x24, Fred Pearson | | | 1,000 |
| 47— | Van der Neer, Frozen Canal (panel), 19 1/4 x 32 1/2, Mrs. B. Van Gerber | | | 350 |
| 48— | Callot, La Loire d'Imprimeta, 21 1/4 x 35 1/2, Rudert | | | 210 |
| 49— | Loten, Jan, Landscape and Figures, 34x27 1/4, Marie Glynn | | | 250 |
| 51— | School of Cologne, Martyrdom of St. Thos. of Canterbury (panel, painting with medium of white of egg), 23 1/4 x 16 1/4, R. B. Bowler | | | 350 |
| 52— | Janssens, Corl, Daughter of Henry Skipwith, 26x20 1/2, B. R. Kittredge | | | 240 |
| 54— | Rubens, Portrait of Young Page (son of artist), 49 1/4 x 26 1/4, Seaman, agent | | | 5,000 |
| 55— | Van Dyck, Portrait of Gentleman, 42 1/2 x 32 1/2, Bernet, agent | | | 4,000 |
| 56— | Romney, Portrait, Lord Devon (oval), 30x25, W. J. Kain | | | 1,000 |
| 57— | Canaletto, Church of St. Geo. the Greater, Venice, 22x33 1/4, K. Towne | | | 200 |
| 58— | Lawrence, Portrait, Capt. Thos. Drake, 36x28, Mrs. A. S. Jarvis | | | 350 |
| 59— | Daubigny, Landscape, 24x39 1/2, Seaman, agent | | | 390 |
| 61— | Harrison, Alex., Un Naufrage, 30x55, S. A. Powell | | | 230 |
| 62— | Bogert, Geo. H., Evening Glow of Gold, 37 1/4 x 48, A. H. Harlow | | | 260 |
| 64— | Detaille, Sentry on Patrol, 59 1/2 x 43, M. B. Bernstein | | | 775 |
| Total | | | | \$27,955 |

George D. Smith Book Sale

The fourth part of the books selected from the purchases and stock of the late George D. Smith were sold by order of his estate at the Anderson Galleries, Feb. 23-24 last, for a total of \$4,641.50.

L. G. Myers Sale

At the first session, Feb. 24, of the L. Guerneau Myers sale of early American and English furniture at the American Art Galleries, the total was \$10,604.50. The highest price was \$490, paid by S. O. F. for a globular Staffordshire pitcher in pink resist. Wm. R. Hearst paid \$350 for a pear-shaped Staffordshire pitcher of the same style; G. S. McKearin, \$280 for a pair of white glazed dogs, period 1859; and David Belasco, \$220 for a pair of Stiegel glass "tumblers."

At the second session, Feb. 25, a total of \$19,116 was obtained. Rare American Windsors, XVIII C. and XVII-XIX C. furniture were sold. A unique Windsor table dated 1770 brought the highest price of \$410 from Corning & Corning. George Farish paid \$320 for four American Hepplewhite mahogany side chairs, and Otto Bernet, agent, gave \$380 for an early American bannister back side chair. The same bidder purchased a New England Queen Anne wrought iron candle stand for \$280.

The growing interest in American furniture, with the beautiful examples shown in the sale, brought out a large number of buyers and excellent prices at the closing session. Returns for Feb. 26 were \$59,347, making a total for the collection of 709 pieces of \$89,068. Among the buyers was the Metropolitan Museum, which purchased for \$950 a mirror, the finest in the collection, which was dated 1735, and had been in the possession of one family from Colonial days, (No. 639 in the catalog) of Chippendale mahogany and gilt and a gilt fllet of remarkable depth bordering the inside. No. 658, a large gilded girandole, circular, the molded frame decorated with balls, oak leaves and acorns in relief, and surmounted by an eagle with a snake in beak and claws, went to the Museum for \$425, and No. 663, a fine and early American Chippendale walnut side chair, about 1775, sold to the Museum for \$325.

An American Chippendale mahogany low-boy brought the highest price for a single piece, going to Seaman, agent, for \$2,000. It was made probably by William Savery, of Phila. A pair of unique, large and beautiful Hepplewhite china cabinets, No. 652, went to Seaman for \$2,700.

C. H. Thierot gave \$1,120 for a pair of Chippendale armchairs, and R. Sack \$1,650 for an American Chippendale mahogany cabinet top block front desk. A remarkable Dutch tall clock sold to R. H. Lorenz, agent, for \$1,475, and an American Chippendale mahogany bookcase top serpentine front desk went to R. L. Redmond for \$1,025. L. J. O'Reilly gave \$1,000 for a unique American Chippendale mahogany serpentine front "chest on chest," and W. C. Harmon paid \$1,200 for an American Hepplewhite mahogany dining table.

"Their Book" Sells for \$10,000

Mrs. David Johnson of Boston paid \$10,000 for "Their Book," the collection of drawings, etchings, paintings, autographs, Mss. and material contributed by famous men and women of the War for the Fatherless Children of France, and which were to have been sold at auction Feb. 28, at the American Art Galleries. Mrs. Johnson was the originator of the idea and the collector of a large part of the material. Before the bidding began, Mr. Thomas E. Kirby asked for a bid for the entire collection. Robert Vonnoh, who contributed a signed pencil sketch, objected because he thought the proposed book, for which the contributions had been made, should be published and copies sold to anyone who wished to buy. "The sale of the book," he argued, "would mean a continued income for the beneficiaries." Mrs. Johnson was willing to have reproductions made, it was ascertained. There were no other bids, and as the consent of the New York and the Boston committees was announced Mrs. Johnson was declared the purchaser.

Japanese Print Sale

At the first session of the sale of the collection of Japanese prints formed by Mr. Julio E. Van Caneghem, under the auspices of the Walpole Galleries at Delmonico's, Wed. eve., a total of \$9,296 was obtained. Miss Kate Buckingham of Chicago paid the highest price, \$650, for No. 12, "A Picnic Party Under a Blossoming Cherry Tree," by Kiyomitsu.

No. 8, an actor print by Toyonobu, "Youth Carrying a Maiden on His Back," sold to T. Metcalf for \$225; Dr. A. H. Duell paid \$150 for No. 11, actor print by Kiyomitsu, showing "Shosho in a Sora Play"; No. 16, another actor print by the same artist, "O'Sugi, a Maid with a Fan," was bought by Miss A. N. Farmer for \$170; Arthur D. Ficke paid \$100 for No. 37, a chuban by Kiyonaga, "Two 'Yujo' on a Veranda"; for No. 45, a print by the same artist, "Two Women Approaching the Shinto Shrine on Matsuchi Hill Through New Fallen Snow," Howard Mansfield paid \$225; Kiyonaga's "Viewing Cherry Blossoms at Gotenyama," No. 47, sold to Metcalf for \$410; and for No. 54, oban dip-tich, by the artist, "Terrace by the Sea," the same buyer gave \$410.

(Concluded next week.)

Sale of Old Silver

A private collection of old English Queen Anne and Georgian silver brought \$8,939.62 at a sale at the Anderson Galleries Feb. 26 last.

The New Orleans Artists' Guild has opened a gallery at Conti and Royal Sts. in that city.

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